

未编目：
越南与视觉
文化档案

一些思考

Uncatalogued:
Vietnam and
Archives of
Visual Culture

Some Reflections

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今年是越战结束五十周年，这一重要节点激发了越南国内外诸多纪念与纪录性项目。这一周年纪念为重新审视被忽略的视觉遗产创造了关键契机，尤其是越南与英国之间的文化与历史联系——英国拥有一定数量的越南侨民社群。借由这一反思的契机，研讨会《未编目：越南与视觉文化档案》（2025年6月27日至29日）在伦敦的两个场馆——MayDay Rooms与Dalston CLR James图书馆——举行，并作为《感知摄影》的延续。后者由梁簪与杰奎琳·黄·阮策划，于2025年2月21日至28日在富布赖特大学（越南）及胡志明市的其他卫星场地展开，涵盖讲座、展览与工作坊。[1]《未编目》是由杰奎琳·黄·阮与阿迪纳·梅合作发起的项目，并与布里斯托尔IC Visual Lab的展览《武安庆：红树林剧场》协同展开，该展览由两位策展人与Dogma收藏机构共同策划。[2][fig.0]这是摄影师武安庆首次在越南境外举办的个展，现场亦包含他与学者诗富于2013年5月13日在越南薄辽的一次访谈记录。本文以伦敦研讨会为核心，追溯各位与谈人如何创造性地回应“未编目、未清点与不完整”的档案挑战，并重新设想档案所能容纳之物。

This year marks the 50th anniversary of the end of the American War in Vietnam, a milestone that has inspired commemorations and documentary projects both within the country and abroad. This anniversary creates a crucial opportunity to examine overlooked visual legacies, particularly Vietnam's cultural and historical connections with the UK, which is home to a significant Vietnamese diasporic community. Building on this moment of reflection, the symposium *Uncatalogued: Vietnam and Archives of Visual Culture* (June 27–29, 2025) took place across two London venues — the MayDay Rooms and the Dalston CLR James Library — and was conceived as a continuation of *Sensing Photography*, a series of talks, exhibitions, and workshops organized by Trâm Lương and Jacqueline Hoàng Nguyễn (February 21–28, 2025, at Fulbright University Vietnam and other satellite locations in Ho Chi Minh City). [1] *Uncatalogued* is a collaborative initiative between Jacqueline Hoàng Nguyễn and Adeena Mey, organized in conjunction with the exhibition *Võ An Khánh: Mangrove Theater* at IC Visual Lab in Bristol, curated together with Dogma Collection. [2] [fig.0] The exhibition marked the first solo presentation of photographer Võ An Khánh outside Vietnam and included a commissioned transcription of a conversation between the photographer and scholar Thy Phu, conducted in Bạc Liêu, Vietnam, on May 13, 2013. This text reflects on the London symposium, tracing how each panelist creatively engaged with the challenges of uncatalogued, uninventoried, and incomplete archives, and offered new ways of imagining what an archive can hold.



图0：展览现场：《武安庆：红树林剧场》，IC Visual Lab，2025年6月24日至9月14日。摄影：亚历杭德罗·阿辛。图片由 IC Visual Lab 提供。

[fig.0] View of exhibition *Võ An Khánh: Mangrove Theater*, IC Visual Lab, from 24 June to 14 September, 2025. Photograph Alejandro Acín. Courtesy of IC Visual Lab.

1975 年对于越南而言，既是国家统一之年，同时也是大规模人口外流的开端。这一突发的政治重组不可避免地打乱了家族谱系，物件散落各处，打破集体记忆。同年 4 月 17 日，金边陷落、寮国人民党上台执政，这些事件与“流亡”这一母题交织在一起，成为《未编目》背后的逻辑之一：文献的碎片化特质与档案可能采取的适当形式，如何既能维系记忆的功能，又能激活其当下效用。在这样的语境中，档案——借用喀麦隆历史学家兼政治理论家阿基里·姆贝姆贝的理解——既是文献的集合，也是其所依托的建筑或制度性容器。但在此，档案必须被设想为超越常规的规范体制。换言之，个人或准制度性档案的分散与流动成为其决定性特征，它们因缺乏既有的物质归宿而抗拒国家或博物馆的收编逻辑，为其他的记忆方式开辟空间。质疑殖民语境中“收集—保存—分类以控制”的欲望，各位参与者的发言反思了如何想象超越民族国家叙事整合的档案实践。在这一意义上，《未编目》为档案在全球语境中作为“不可收容的个体性差异”所在提供了论证。

首日议题为“全球语境中的越南革命艺术”，由 Dogma 收藏机构策展人阮明主持，展出了越南手绘宣传画原件，并与 MayDay Rooms 档案馆中保存的同时期相关资料并置。这些色彩鲜明的手绘海报——在越战期间及其后广泛传播——作为动员工具，号召公民警惕敌人并参与国家重建，例如：“小麦、玉米、大麦、鲜花。冬季战胜美国，我们的地区因而更加富饶”。[fig.1] 这些曾被视为“抗战艺术”的图像长期不被重视，所幸被保存下来。它们与国际资料的对照凸显了跨语境的共同斗争，并强调了视觉文化的持久重要性。

The year 1975 in Vietnam signals both the reunification of the country as well as the massive exodus of large parts of its population. This sudden political reorganization inevitably disrupted family lineages, scattered belongings, and fractured collective memory. Along with the fall of Phnom Penh on 17 April and Pathet Lao's rise to power the same year, one of the leitmotifs behind *Uncatalogued* was the relationship between exile, the fragmented nature of the documents discussed, and the potential archive-form most suited to sustain both the memory function and its activation of these archives. In contexts such as those we discussed, the archive – understood with Cameroonian historian and political theorist Achille Mbembe as both a collection of documents and the architectural or institutional container that houses them – must be conceived beyond archival normativity. That is, the scatteredness and dispersedness of personal or para-institutional archives emerged as defining traits and, detached or without prior material home, these archives resist the conventional logics of state or museum custody, carving space for other modes of remembrance. Questioning the colonial desire to acquire, conserve and classify in order to control, the presentations reflected on archival practices that attempt to imagine models beyond the consolidation of nation-state narratives. In this regard, *Uncatalogued* made a case for the archive as the site of the uncontainable difference of singular narratives in a global context.

The first day of the symposium, titled *Vietnamese Revolutionary Art in Global Context*, was led by Dogma Collection curator Minh Nguyễn and featured original hand-painted propaganda posters from Vietnam, presented alongside related materials from the same period held in the MayDay Rooms archive. These colorful, hand-painted posters—ubiquitous during and after the American War—served as tools of mobilization, urging citizens to remain vigilant against enemies and to participate in the collective rebuilding of the country with slogans such as *Lúa mì, ngô, đậu mạch, hoa. Vụ đông thắng Mỹ, vùng ta càng giàu* [*Wheat, corn, beans, flowers. Winning over the US in winter crops, our regions grow richer as a result*]. [Fig.1] Regarded as “resistance art,” these public images were dismissed for decades as unworthy of preservation, these works were fortunately safeguarded. Their juxtaposition with international materials highlighted the shared struggles across contexts and underscored the enduring importance of visual culture.

图 1: 杨英, 《小麦、玉米、大麦、鲜花。
冬季战胜美国, 我们的地区因而更加富饶》,
54 x 39 cm。
图片由 Dogma 收藏机构提供。

[fig.1] Dương Ảnh, *Lúa mì, ngô, đậu mạch, hoa.*
Vụ đông thắng Mỹ, vùng ta càng giàu [Wheat, corn,
beans, flowers. Winning over the US in winter crops,
our regions grow richer as a result], 54 x 39 cm.
Courtesy of Dogma Collection.



在研讨会的第二天, 讨论进一步延伸至“次要轶事”的碎片性。在对德勒兹与瓜塔里关于卡夫卡“少数文学”概念的重新阐释中, 艺术史学者布兰登·乔瑟夫提出了一个变体, 这一理论模型具有激进的转向潜力: 如果我们将目光转向某个并非特定艺术运动核心的个体, 及其多重而曲折的轨迹——即便我们自以为已将该运动清晰界定——也有可能使整个景观陌生化。[3] 在此, 我们尝试将乔瑟夫关于“少数”的思考, 与已故柬埔寨作家兼学者伊·当·特隆的论述结合起来。后者在策展人 Bopha Chhay 的讨论中被引入到“难民媒体再现”的语境。“对于特隆来说, 被拯救的难民形象将难民塑造成一种鼓舞人心的存在、决心的典范, 成为所谓的‘次要轶事’”, Chhay 如是写道。但她进一步指出, “特隆的写作颠倒了‘次要轶事’作为配角的概念, 当个人叙事被归为‘次要’, 那势必引发民族国家意识形态叙事出现失调的张力。”以“次要模式”运作的档案试图使主导传统在地化, 放大“小叙事”, 并让那些在结构上被边缘化的声音得以被听见。以下是第二天各个报告的主要思想与要点。

The fragmentary nature of minor anecdotes was further discussed on the second day of the symposium. In his reformulation of Gilles Deleuze's and Félix Guattari's work on Kafka's "minor literature", art historian Branden Joseph offers a variant of this model, with the potential for radical shifts: if we focus on the multiple and winding trajectory of a figure who is not central to a particular art movement, which we believed we had clearly identified, it becomes possible to defamiliarize an entire landscape. [3] Here, we would like to combine Joseph's thinking about the minor with the late Cambodian writer and academic Y-Dang Troeung's take on the term in the context of the media representation of refugees, as discussed by curator Bopha Chhay. For Troeung, the image of the "rescued refugee cast the refugee as an inspiration, a model of determination, a 'minor anecdote' Chhay writes." But as she further suggests, "[Troeung's] writing inverts the idea of the 'minor anecdote' as the supporting act, crucially emphasising the dissonant tension caused by allowing personal stories and narratives to be rendered as 'minor' in relation to the ideological narratives of the 'nation-state'." Operating in the minor mode, such an archive seeks to vernacularize dominant traditions, amplifies the *petits récits*, and makes audible those voices structurally cast as marginal. Below are some of the main ideas and thoughts from the presentations on the second day of the symposium.

《零散证据：与分散文献共事》汇聚了从事视觉文化保存工作的文化实践者，形式涵盖建筑图纸、越南绘画以及侨民文化遗产保护。受邀讲者包括策展人兼艺术家索菲·休斯、建筑师黎德、视觉艺术家阮杨垂、艺术家林恩·麦克里奇、Afterall 编辑大卫·莫里斯与 Wing Chan，以及 An Viet 档案机构的成员。他们分享了如何基于碎片与零散文献重构非线性历史的方法论。

Titled Scattered Evidence: Working with Dispersed Documents, it brought together cultural workers engaged in the preservation of visual culture in various forms, from architectural drawings and Vietnamese painting to the safeguarding of cultural heritage within the diaspora. Amongst the invited speakers, curator and artist Sophie Hughes, architect Duc Lê, visual artist Duong Thuy Nguyen, visual artist Lynn MacRitchie, Afterall editors David Morris and Wing Chan, and members of the An Việt Archives shared methodological strategies to recompose non-linear histories based on fragments and scattered documents.



图 2：谢秋，《观画》，1970 年。
纸本钢笔，24.8 × 16.2 cm。
图片由索菲·休斯提供。

[fig.2] Tạ Thu, Xem Tranh Vẽ [Looking at Paintings],
1970. Pen on paper, 24.8 × 16.2 cm.
Courtesy of Sophie Hughes.

策展人索菲·休斯在越南生活与工作十年（2009–2019），专注于越南艺术史。这段工作促成了一系列艺术导览与公开讲座。她目前的重心是如何处理现已收藏于伦敦的大量研究材料。休斯最初加入当时仍是小型当代艺术空间的 Quynh 画廊，并发展出一种方法：通过拜访艺术家家庭、结识他们的父母并记录口述故事，从而学习越南复杂的历史。她将这种方式称为“活的历史”，艺术因此成为同时容纳个人与政治的有力容器。她的研究结合了口述历史、学术文本、档案研究、古董搜寻，以及与艺术家、学者和地方家庭的交谈。非正式场合——如工作室拜访、共餐与啤酒屋的夜晚——也成为收集叙事的重要空间。对休斯来说，口述历史只是更大拼图的一部分，帮助她将艺术定位为每一代人恐惧、欲望与政治压力的承载体。呼应普利策获奖作家阮清越（《同情者》的作者），“艺术对于公正记忆的伦理工作至关重要。在官方备忘录和演讲历经遗忘、历史书被忽视、权力者化为尘土之后，艺术仍将存在。” [4] 2011 年，经过两年的研究，她在胡志明市发起了一系列艺术导览，将现当代艺术通过艺术家生平加以串联，穿梭于私人收藏、美术馆与独立画廊之间。之后，在策展人比尔·阮的协助下，她又在河内推出了类似的导览，将其置入越南文化政策下正在兴起的文化旅游领域。休斯的十年研究汇聚成一个双重档案：一方面是实体收藏，包括书籍、图录、地图、歌谱、艺术作品——其中包含战争摄影与速写 [图 2]；另一方面是数字档案，涵盖细致整理的扫描文本、论文与文献。虽然初衷并非成为学术资料指南，她如今开始思考这些材料如何被激活。尽管档案本质上是碎片化的，休斯已经开始对研究者开放，并正与越南合作方探讨通过数字平台扩大公共访问的可能性。

Curator Sophie Hughes spent a decade in Vietnam (2009–2019) researching Vietnamese art history, work that led to the creation of art tours and public talks. Her current focus is on how to engage with the extensive material she collected, now housed in London. Hughes first joined Galerie Quynh, then a small contemporary art gallery, and developed a method of learning Vietnam's complex history by visiting artists' homes, often meeting their parents and documenting their stories. She describes this approach as a form of living history, where art is a potent container for both the personal and the political. Her research combined oral histories, academic texts, archival work, antique hunting, and conversations with artists, scholars, and local families. Informal settings—studio visits, shared meals, and evenings at *bia hoi*—became important spaces for gathering these narratives. For Hughes, oral histories are one part of a larger puzzle, helping situate art as a vessel for the fears, desires, and political pressures of each generation. Echoing Viet Thanh Nguyen, winner of the Pulitzer Prize for his debut novel *The Sympathizer*, Hughes reminds us that “[art] is crucial to the ethical work of just memory. After the official memos and speeches are forgotten, the history books ignored, and the powerful are dust, art remains.” [4] By 2011, after two years of research, she launched an art tour in Ho Chi Minh City that introduced modern and contemporary art through the lives of artists, moving between private collections, the Fine Arts Museum, and independent galleries. Later, a similar tour in Hanoi was created with the help of curator Bill Nguyen, situating it within the growing field of cultural tourism due to Vietnamese cultural policies. Her decade of research has resulted in a rich two-part archive: a physical collection of books, catalogues, maps, song sheets, and artworks—including combat photographs and sketches [fig. 2]—and a digital archive of scanned texts, essays, and documents meticulously organized into folders. While never intended as an academic source guide, the curator-artist now asks how this material can be activated. While fragmentary in nature, Hughes has begun opening her archive to researchers and is exploring collaborations with Vietnamese partners to expand public access through a digital platform.



作为一名建筑师，黎德采取了一种非线性的研究方式来探讨越南现代建筑的起源。面对拆除与保护的紧迫问题，关于越南建筑的学术研究在过去十年间逐渐增长。黎摒弃了传统框架，将数据与建筑最微小的单位叠加——他称之为“尘埃、像素、点云”——以进行描绘与构建。首先，“尘埃”处理的是建筑在破坏中的转化，揭示其与河内城市建成环境之间脆弱的关系。近年来，一波又一波的拆除行动迅速抹去了重要建筑。例如，位于河内黎石街2号的政府宾馆，由调公俊设计，去年十一月曾作为创意设计节期间的一件装置背景呈现；然而不到六十天，它就在春节期间被拆除。拆除常常发生在夜间，无人目睹。什么样的建筑能够被视为“遗产”仍然模糊不清。具有鲜明现代主义特征的建筑可能会引发公众抗议从而获得保护，而其他建筑，尤其是工厂，却悄无声息地在消失。对此，黎与他的社群开始绘制越南二十世纪现代主义建筑的地图，并根据其脆弱程度进行分类：绿色（安全）、红色（受威胁）、白色（未知）。当拆除发生时，他们会用影像记录这一过程，并收集建筑碎片作为痕迹。第二种方法聚焦于扫描建筑图纸，这类资料在越南历史上长期被低估。[图3] 图纸不仅仅是建造说明，它们还记录着抽象思维、协商与妥协的过程。河内人民大会堂就是一个例子，该建筑在1979年中越边境战争之后被称为“断头台”。[5] 与其他呈U形、兼具行政与防御功能的国家建筑不同，

Working within a collective of architects, Duc Lê pursues a non-linear approach to researching the origins of Vietnamese modern architecture. Facing urgent concerns about demolition and preservation, scholarship on Vietnamese architecture has grown over the past decade. Moving away from traditional frameworks, Lê layers data with the smallest units of architecture—what he calls dust, pixel, and point cloud—to map and construct. First, dust addresses the transformation of architecture through destruction, revealing its fragile relationship to the built environment of Hanoi. In recent years, waves of demolition have rapidly erased significant buildings. The Government Guest Home on 2 Lê Thạch Street in Hanoi, designed by Diêu Công Tuấn, for example, served as the backdrop for an installation during the Design Creative Festival in November last year; within sixty days, it was demolished during Tết. Demolitions often occur at night, leaving no witnesses. What qualifies as “heritage” is ambiguous. Buildings with recognizable modernist features may mobilize public outcry and gain protection, while others, factories in particular, vanish without notice. In response, Lê and his collective have begun mapping modernist buildings of the twentieth century across Vietnam,

图3：黎德，河内人民大会堂的“尘埃图纸”，2025年，基于原设计（建筑师阮俊顺、陈春鼎、裴贵玉、谢长春，1986年6月）。越南现代主义网格机构收藏。

[fig.3] Duc Lê, “Dust Drawing” for the Hanoi Headquarters of the People’s Assembly, 2025, based on original design by architects Nguyễn Tuấn Thuận, Trần Xuân Đình, Bùi Quý Ngọc, and Tạ Trường Xuân from June 1986. Courtesy of the Grids of Vietnamese Modernism collection.

它的设计体现了独特的思路。四位参与的建筑师将自己的图纸保存在地下室，每张纸都带有作者独特的笔迹。扫描这些图纸不仅保存了其内容，也保留了其物质性：角落里的霉斑显示出多次翻阅的痕迹，而撕裂与穿孔则标记了建筑师用铅笔或手指解决结构问题时的用力点。第三种方法“点云”则通过照片扫描重建三维建筑，生成 1:1 的数字模型。这些方法共同构成了一个越南现代建筑的替代档案。它们承认记忆的不稳定，却展示了系统化记录如何逐步搭建起现代主义遗产的知识框架——一个交织个人与集体记忆、物质痕迹与数字保存的档案。

categorizing their vulnerability as green (safe), red (under threat), or white (unknown). When demolitions occur, they document the process on film and salvage fragments of the structure as traces. The second method centers on scanned architectural drawings, which in Vietnam have historically been undervalued. [fig.3] Drawings do not merely function as instructions; they record the abstract thinking, negotiations, and compromises behind construction. The Hanoi Headquarters for the People's Assembly, nicknamed “the Guillotine” and built after the 1979 border war with China, exemplifies this. [5] Unlike other state buildings that took a U-shape to serve both administrative and defensive purposes, its design reflected a distinct approach. One of the four architects involved preserved his drawings in a basement, each sheet bearing the distinct hand of its author. Scanning these drawings preserves not only their content but their materiality: mold in the corners reveals repeated handling, while tears and punctures mark the places where an architect pressed hard with a pencil or the finger to resolve a structural problem. The third method, point cloud, uses photographic scans to recreate buildings in three dimensions, producing 1:1 digital models. Together, these practices form an alternative archive of Vietnamese modern architecture. They acknowledge memory’s instability yet demonstrate how systematic recording can slowly assemble a framework for understanding modernist heritage—an archive that interweaves personal and collective memory, material traces, and digital preservation.



视觉艺术家阮杨垂呈现《如果他们幸存下来，他们就是难民》项目。[图4]标题取自难民营里张贴的一张海报，对她而言仍然是一个开放的问题。该项目的核心照片由新闻摄影师琼·韦克林在1989–1990年拍摄，系“拯救儿童”任务的一部分委托。[6]这些照片现收藏于伦敦的维多利亚与阿尔伯特博物馆，阮的一位朋友当时正负责为其编目。该系列描绘了香港越南难民收容中心的儿童。该组摄影当时引发了关注：韦克林获得柯达奖，其中三张作品在1990年于阿姆斯特丹展出。然而，当展览巡回至伦敦时，这些影像却被撤下，因为香港当时仍是英国殖民地。对于阮而言，“如果他们幸存下来”这句话（出自一张营地海报，并通过摄影被捕捉下来）具有重要修辞力量。如果他们没有幸存，又是谁？这个条件性的“如果”使得“幸存”本身成为一个不稳定的范畴，指向一段未被言说的历史。阮将自己作为艺术家的角色定位并非去“修复”缺失，而是停留在摄影的展开过程中，这与阿里埃拉·阿祖莱将摄影视为“持续事件”的理念相呼应。[7]她更关注图像背后的结构性暴力，而非图像中直接可见的东西。如果我们不是以外旁观众的身份，而是作为故事的拥有者回看这些照片，会发生什么？背景至关重要。20世纪80年代末是越南的动荡时期，经历了“革新开放”，并且距离1975年4月战争结束已久。1975至

Visual artist Duong Thuy Nguyen developed the project *If They Survived, They Are Refugees*. [fig.4] The title, taken from a poster displayed in a refugee camp, remains an open question for her. The photographs at the center of the project were taken by photojournalist Joan Wakelin in 1989–1990, commissioned as part of the mission *Save the Children*. [6] They are now housed in the V&A (Victoria and Albert Museum) in London, where a friend of Nguyen was cataloguing them. The series depicts children inside detention centers for Vietnamese refugees in Hong Kong. The photographs gained attention at the time: Wakelin received the Kodak Prize, and three works from the series were exhibited in Amsterdam in 1990. Yet when the exhibition traveled to London, those same images were withdrawn, as Hong Kong was still a British colony. For Nguyen, the phrase “If They Survived,” taken from a poster hung in the refugee camp and captured in a photograph, carries significant rhetorical weight. Who are they if they did not survive? The conditional “if” renders survival itself an unstable category, pointing to an unspoken history. Nguyen positions her role as an artist not to “repair” what is missing, but to remain in the unfolding of the photograph, echoing Ariella Azoulay’s idea of photography



1977 年间，大约 20 万越南人乘船抵达香港。1979 年，英国殖民政府宣布香港为“庇护港”，最初允许船只靠岸，难民自由流动。然而到 1982 年，新到者被限制在岛屿边缘的营地。1989 年，联合国实行筛选程序，决定谁有资格获得难民身份。被拒者要么被迫遣返，要么迁往第三国。本地敌意普遍存在：1991 年，《纽约时报》刊登了弗雷德·C·夏皮罗的信件，引用民调称 90% 的香港居民反对难民的存在。[8] 越南人甚至被冠以蔑称——“从现在开始”——源自营地广播中常用的开场词，后被当地居民沿用。阮并未把这些照片呈现为痛苦的插图，而是质询它们的生产、流通与保存条件。她的作品将这些照片再现为压纹铝浮雕，形成单色、幽灵般的印迹，不是精确复制，而是留下存在的痕迹。触觉的质感抗拒遗忘，而金属则让人联想到围栏与禁闭的暴力。每件作品都以装饰性的框架包裹，延迟辨识，并质疑何为档案。正如德里达所说，历史常以幽灵般的形式归来——这一状态对难民更为突出，他们的生命在官方档案中缺席。阮的作品迫使我们追问：是谁希望看见这些影像？对她来说，在当今政治环境下，重述这些故事的责任迫在眉睫。

as an ongoing event. [7] She is less concerned with what is visible in the images than with what lies behind them: the structural violence embedded in their making. What happens if we return to these photographs not as outside observers but as those who own the story? The context is crucial. The late 1980s were a turbulent period in Vietnam, following Đổi Mới reforms and long after the end of the war in April 1975. Between 1975 and 1977, around 200,000 Vietnamese arrived in Hong Kong by boat. In 1979, the British colony declared itself a “port of asylum,” initially allowing boats to land and refugees to move freely. By 1982, however, new arrivals were confined to camps on the island’s periphery. In 1989, the United Nations instituted a screening process to determine who qualified as a refugee. Those denied status were forced either to repatriate or to relocate to a third country. Local hostility was widespread: in 1991, the New York Times published a letter by Fred C. Shapiro citing polls that 90 percent of Hong Kong residents opposed the refugees’ presence. [8] Vietnamese were even given a derogatory nickname—*Bắt đầu từ nay* (“beginning from this point forward”)—a phrase borrowed from the radio announcements broadcast inside the camps and overheard by local residents. Rather than presenting these images as illustrations of suffering, Nguyen interrogates their conditions of production, circulation, and preservation. Her works reproduce the photographs as embossed aluminum reliefs, creating monochromatic, ghostlike impressions of what once existed without being exact copies. The tactile quality resists forgetting, while the metal recalls both the violence of enclosure and the fences of the camps. Each work is framed ornamentally, delaying recognition and questioning what constitutes an archive. As Derrida wrote, history often returns in spectral form—a condition all the more acute for refugees, whose lives are absent from official records. Nguyen’s work forces us to ask: who wants to see these images? For her, the obligation to retell these stories is urgent, especially in today’s political climate.

图 4：阮杨垂，《如果他们幸存下来，他们就是难民》，2024 年；微晶蜡、铝、有机玻璃、木材，35 × 23 × 5 cm。摄影：亚当森工作室。由 SLQS 画廊与艺术家本人提供。

[fig.4] Duong Thuy Nguyen, *If They Survive, They Are Refugees*, 2024; Microcrystalline wax, aluminum, perspex, wood, 35 × 23 × 5 cm. Photograph by Studio Adamson. Courtesy of SLQS Gallery and the artist.



图 5: 1975 年 4 月，巴黎街头庆祝北越战胜南越及其美国盟友的示威游行。摄影：大卫·特纳。由林恩·麦克里奇提供。

[fig.5] Demonstration celebrating the victory of the North Vietnamese over the South Vietnamese and their US allies, Paris, April 1975. Photographer: David Turner. Courtesy Lynn MacRitchie.

1975 年，艺术家兼作家林恩·麦克里奇参与了由激进艺术家团体“民主艺术家”在伦敦举办的艺术节《世界人民向印度支那学习》。五十年后，她为这次艺术节所准备的图像与概念仍在其创作实践中回响。麦克里奇在会上发表了一篇个人回忆录，反思越南在其想象中的持久存在。自 20 世纪 60 年代起，越南战争深刻塑造了欧洲年轻激进分子的世界观，包括她本人在内——她曾参与 1968 年格罗夫纳广场的示威，随后投身于政治性艺术实践。[图 5] 到了 70 年代中期，她因参与“民主艺术家”团体而加入了庆祝越南战胜美军的节日与庆典。虽然她最初围绕越南的艺术尝试并未取得成功，但在 1980 年代，她将重心转向新闻与批评。进入 1990 年代，她重新回到艺术实践，灵感来自一批被重新发现的照片，原本是为一件关于 1975 年越南的装置作品所准备。诸如《直奔黑暗》（1999 年）这样的作品，将越南战争的影像重新置入当代语境，而与艺术家陈忠信（1933–2008，越南）的邂逅，则加深了她对战争与人性的探索。随后的一系列作品——《面对美杜莎》（2004）与《伊利昂塔》（2012）——进一步扩展了这一探讨，将神话、时尚、历史与循环出现的暴力联系起来。五十年的创作旅程显示出，越南既是她政治觉醒的契机，也是艺术实践的催化剂，她不断追问艺术如何揭示战争与人类愚行的持续存在。

In 1975, artist and writer Lynn MacRitchie took part in People of the World Learn from Indochina, an arts festival in London organised by the radical artists group Artists for Democracy. Fifty years later, images and concepts from work she prepared for the festival still resonate within her practice. MacRitchie presented a personal memoir reflecting on Vietnam's enduring presence in her imagination. Beginning in the 1960s, the Vietnam War shaped the worldview of young European radicals, including the artist herself, who participated in protests such as the 1968 Grosvenor Square demonstration and later engaged in politically motivated art. [fig.5] By the mid-1970s, involvement with Artists for Democracy led to participation in festivals and celebrations of Vietnam's victory over U.S. forces. Although early artistic attempts around Vietnam faltered, journalism and criticism became the author's focus in the 1980s. In the 1990s, a return to art practice was inspired by rediscovered photographs originally intended for a 1975 Vietnam installation. Works like *Right on for the Darkness* (1999) reinserted Vietnam's war imagery into contemporary contexts, while encounters with artists such as Trần Trung Tín (1933-2008, Vietnam) deepened the exploration of war's human impact. Subsequent works—*Facing Medusa* (2004) and *The Towers of Ilium* (2012)—expanded this inquiry, drawing connections between mythology, fashion, history, and recurring cycles of violence. Over fifty years, MacRitchie's journey demonstrates how Vietnam served as a catalyst for both political awakening and artistic practice, continually probing how art can expose the persistence of war and human folly.

大卫·莫里斯与 Wing Chan 随后讨论了 Afterall 于 2023 年出版的著作《岌岌可危的团结：民主艺术家 1974–77 年》，这本书记录了林恩·麦克里奇在 1970 年代加入的艺术家集体“民主艺术家”，成员还包括大卫·梅达拉、塞西莉亚·维库尼亚、约翰·达格与盖伊·布雷特。[图 6] 他们重点介绍了该团体在 1975 年组织的“越南艺术节”。[图 7][图 8] 现场展示的大量资料都来自麦克里奇的个人档案。艺术家档案员极为罕见，而“民主艺术家”本身就是一个混乱而不羁的组织，这一点在档案中也有所体现。莫里斯与 Chan 最初接触该团体，是在一次 Afterall 研究项目中，该项目关注东南亚地区由艺术家主导的展览生态、类似机构与其他倡议。在研究过程中，他们发现许多听起来近乎不可思议的故事竟然都是真实的。[图 9] 尽管涉及紧迫的政治斗争，但其中依然带有一种游戏与乐趣的氛围，而整个项目也成为追溯文化观念如何生成与流通的一种方式。他们的展示以不同成员的声音串联起该集体的存在，拼凑出一份推测性的时间线。这份时间线支离破碎、残缺不全，但目标并非写就权威的定本，而是尝试讲述更好的故事——一个能够包容不确定性的叙事。该书正是对此挑战的回应。

David Morris and Wing Chan discussed the *Afterall* publication *Artists for Democracy (1974–1977)*, an account of the artists' collective that Lynn MacRitchie joined in the 1970s alongside David Medalla, Cecilia Vicuña, John Dugger, and Guy Brett, which Morris and Chan co-edited and published in 2023. [fig.6] They focused on a particular event, the *Festival for Vietnam* (1975), organized by the collective. [fig.7][fig.8] Much of the material presented comes from MacRitchie's personal archive. Artist-archivists are rare, and *Artists for Democracy* was itself a messy and unruly entity—something reflected in the archive as well. Morris and Chan first encountered the group while working on a previous *Afterall* project exploring artist-organized exhibition ecosystems, para-institutions, and other initiatives in Southeast Asia. During their research, they discovered that many of the improbable-sounding stories about the collective were in fact true. [fig.9] There was a sense of play and fun, even while dealing with urgent political struggles, and the project became a way of tracing how cultural ideas emerge and circulate. Their presentation offered a walkthrough of the collective's existence, enriched by the voices of different members. Together, they pieced together a speculative timeline of *Artists for Democracy*, which is patchy, incomplete, and fragmentary. The aim was not to produce a definitive account but to attempt a better story, one that embraces uncertainty. The book represents an effort to take up that challenge.



图 6：《岌岌可危的团结：民主艺术家 1974–77 年》（Afterall 出版，2023 年）。

[fig.6] *Precarious Solidarities: Artists for Democracy 1974–77* (Afterall, 2023).

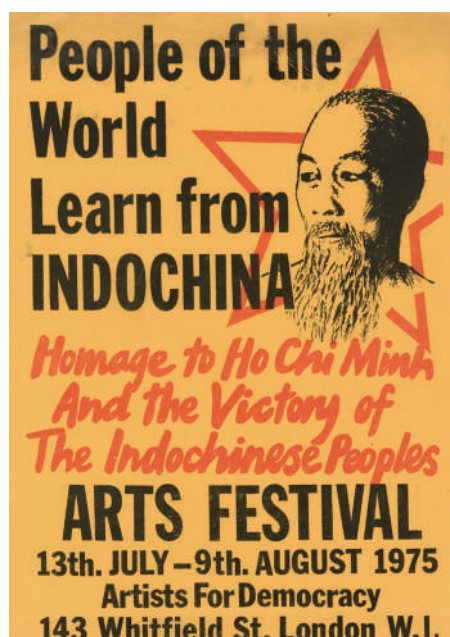


图 7：《世界人民向印度支那学习：向胡志明和印度支那人民胜利致敬》艺术节海报，1975 年。设计：林恩·麦克里奇 / 大卫·特纳。由林恩·麦克里奇提供。

[fig.7] Poster for "People of the World Learn from Indochina: Homage to Ho Chi Minh and the Victory of the Indochinese Peoples Arts Festival, 1975". Poster design: Lynn MacRitchie/David Turner. Courtesy Lynn MacRitchie.

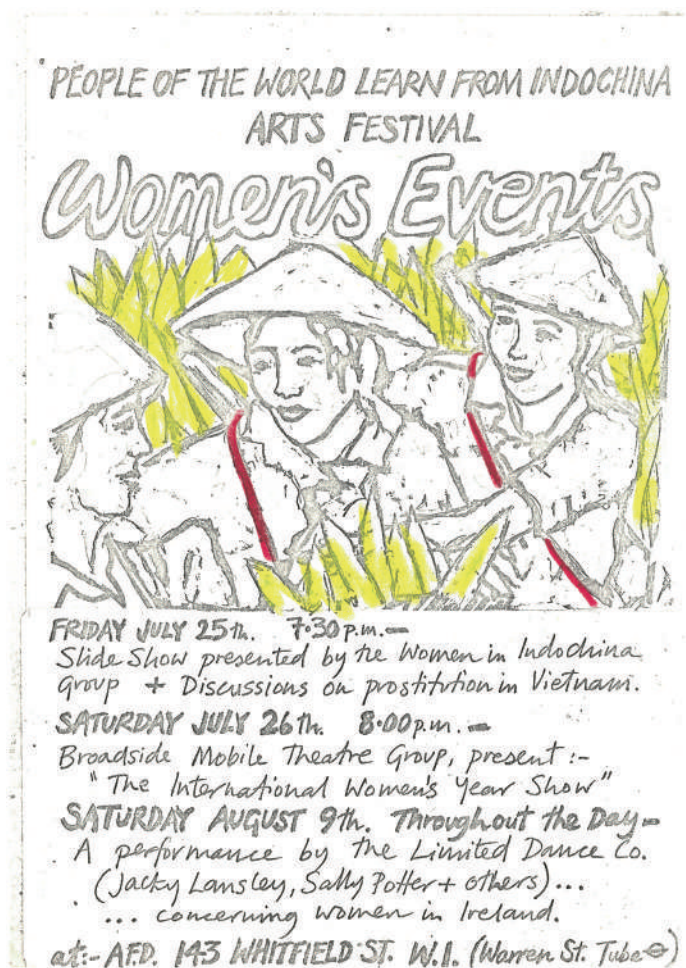


图 8: 《世界人民向印度支那学习艺术节: 女性项目》海报, 1975 年。由林恩·麦克里奇提供。

[H.8] Poster for "People of the World Learn from Indochina Arts Festival: Women's Events", 1975. Courtesy Lynn MacRitchie.



图 9: 《人民日报》头版, 1975 年 7 月 20 日。标题: “展览: 世界人民向印度支那学习并向胡志明主席致敬——在英国”。

[H.9] Front page of Nhân Dân, Hanoi, 20 July 1975 [Headline reads: "EXHIBITION: People of the World Learn from Indochina and pay homage to President Ho Chi Minh - IN ENGLAND"]

在当天的总结环节，An Viet 档案机构（AVA）分享了他们作为一个集体，如何守护 An Viet 基金会（AVF）的资料，并组织了一场关于如何通过未编目的文件来接近知识的工作坊。AVF 于 1981 年在伦敦东区成立，旨在支持成千上万的越南与东南亚难民，提供餐食、住房援助、英语课程、健康推广，以及母语教育，以应对撒切尔政府“分散安置”政策下的境况。[9] 从 1975 年至 1990 年代，大约有 19,000 名越南难民在英国重新定居。[10] AVF 的收藏包括已故前任主任武庆成所收集的资料，他曾设想建立一个东南亚研究中心与图书馆。如今，这批档案由 Hackney Archives 档案馆收藏，确保其长期保存与开放。AVA 在发言中反思了档案的空白，质疑“物质完整性”的必要，并提出档案同样可以承载非物质与不稳定的历史，想象力与社会联系是档案实践不可或缺的组成部分。阮芳英强调了档案的双重角色：不仅是保存文献的仓库，更是回应社区——尤其是难民与移民——需求的生活空间。同时，范强明伯与乔治娜·夸奇主持了动手环节，引导参与者描述尚未编目的文件。[图 10] AVA 在最后将档案定位为想象的场所，这对于应对当下现实至关重要。他们的介入鼓励参与者思考：档案的意义与相关性，最终是由使用者的主观经验所塑造的。

To conclude the day, The An Việt Archives (AVA) shared their experience as a collective stewarding the materials of the An Việt Foundation (AVF) and led a workshop exploring multiple ways of accessing knowledge through uninventoried documents. Founded in East London in 1981 to support thousands of Vietnamese and Southeast Asian refugees, AVF provided meals, housing assistance, English classes, health outreach, and mother-tongue education for those scattered across the UK under Margaret Thatcher's "dispersal" policy. [9] Between 1975 and the 1990s, around 19,000 Vietnamese refugees were resettled in Britain. [10] The AVF collection includes resources gathered by the late Mr. Vũ Khánh Thành, AVF's former director, who envisioned a Southeast Asian Research Centre and library. Today, the archives are housed at Hackney Archives, ensuring their long-term preservation and accessibility. AVA reflected on archival gaps, questioning the necessity of material completeness and proposing that archives can also hold immaterial and precarious histories, with imagination and social connection as vital components of archival practice. Phương Anh Nguyễn emphasized the dual role of archives: not merely as repositories preserving documents but as living spaces that respond to the needs of communities, particularly refugees and immigrants. Meanwhile, Cường Minh Bá Phạm and Georgina Quach led the hands-on workshop on describing as-yet-uninventoried documents. [fig.10] Ultimately, AVA framed archives as sites of imagination, essential for navigating present-day realities. Their intervention encouraged participants to reflect on how the meaning and relevance of archives are ultimately shaped by the subjective experiences of those who engage with them.



图 10: An Viet 档案机构在伦敦 Dalston CLR James 图书馆举办的工作坊, 2025 年 6 月 28 日, 星期六。
摄影: 亚历杭德罗·阿辛。
由 IC Visual Lab 提供。

[fig.10] Workshop led by An Viet Archives at Dalston CLR James Library, London, on Saturday, June 28, 2025. Photograph Alejandro Acín. Courtesy of IC Visual Lab.



图 11: 孤儿照片, 日期不详。
出自工作坊《反抹除: 黎光定、摄影与日常》, 地点: 伦敦
Dalston CLR James 图书馆, 2025 年 6 月 29 日, 星期日。
由杰奎琳·黄·阮提供。

[fig.11] Orphan photograph, date unknown, from
the workshop *Against Erasure: Dinh Q. Lê, Photography and the Everyday*, Dalston CLR
James Library, London, on Sunday, June 29, 2025.
Courtesy of Jacqueline Hoàng Nguyễn.

最后, 会议第三天以“孤儿照片”作为议题核心, 延续了前两天的讨论。正如种族、离散与视觉正义领域的知名学者 诗富所定义, 孤儿影像“是出处不明的资料, 其显著特征正是那种似乎无法挽回的失落感, 尤其体现在缺乏背景信息的情境下。”[11] 杰奎琳·黄·阮主持了题为《反抹除: 黎光定、摄影与日常》的工作坊。黎光定是越南当代艺术的重要人物, 既是组织者, 也是艺术家。他的创作深度依托于摄影, 经常将主流图像与在越南找到的旧照并置。作为难民在美国生活十余年后, 他返回越南, 在胡志明市的古董店中搜寻家族照片, 希望找回战后匆忙离境时遗落的影像。尽管他从未找到自己家人的照片, 却积累了大量他人家庭的影像, 这些后来都成为其艺术实践的核心。阮的工作坊是一种对拾得照片的细读练习, 探索如何在失去原始语境的情况下与影像互动。[图 11] 她的目标是挑战参与者, 即便在缺乏先验知识时, 也要学会凝视并解读影像。她提出, 长时间专注于一张照片, 会产生一种由熟悉转向“调谐”的亲密关系。

Finally, the role of the orphan photograph took center stage on the third day, building on the groundwork laid during the previous days' sessions. Orphan images, as defined by distinguished Professor of Race, Diaspora, and Visual Justice Thy Phu, “are materials whose provenance is unknown and whose hallmark, accordingly, is a seemingly irretrievable sense of loss, particularly when it comes to contextualizing information.” [11] Jacqueline Hoàng Nguyễn led a workshop *Against Erasure: Dinh Q. Lê, Photography and the Everyday*. Dinh Q. Lê was a central figure in the Vietnamese contemporary art scene, active both as an organizer and as a practicing artist. His work is deeply invested in photography, often contrasting mainstream images with found photographs from Vietnam. After returning to his home country following more than a decade in the United States as a refugee, he scoured antique shops in Ho Chi Minh City in the hope of recovering family photographs left behind during his family's sudden departure at the end of the war. Although he never found images of his own relatives, he amassed a large collection of other family photographs, many of which later became integral to his artistic practice. Nguyễn's workshop was an exercise in close reading of found photographs, exploring methods of engaging with images stripped of their original context. [fig.11] The aim was to challenge participants to look closely, even in the absence of prior knowledge, and to consider how meaning might still be deciphered. Spending time with a single image at length, Nguyễn argued, fosters an intimate relationship, one that transforms from familiarity to attunement.

总体而言, 本次为期三天的研讨会意在凸显《未编目: 越南与视觉文化档案》的核心目标: 去质询档案如何被建构, 为破碎与被忽视的叙事打开空间, 同时再次明确档案作为一个活生生的争议性场所, 记忆、政治与文化实践在其中交织。

Taken together, these contributions over the course of three days underscored the core ambition of *Uncatalogued: Vietnam and Archives of Visual Culture* to question how archives are constituted, to open space for fragmented and overlooked narratives, and to affirm the archive as a living, contested site where memory, politics, and cultural practice converge.

作者谨向所有演讲者的慷慨分享致谢，并感谢英国文化协会“通过文化连接”项目的支持，使这些越南与英国之间的交流成为可能。

The authors gratefully thank all the speakers for their generous contributions and acknowledge the British Council's Connections Through Culture program, whose support made these exchanges between Vietnam and the UK possible.

杰奎琳·黄·阮是一位研究型艺术家，其创作探讨摄影、档案与抵抗的历史。她将于2025–2026年担任 Dogma 收藏机构的访问研究员，同时在斯德哥尔摩 Konstfack 与皇家理工学院攻读艺术、技术与设计博士学位，论文题目为《暗房视角：越南摄影与未被处理的历史》。她的文章曾发表于《开启世界影集：摄影（1842–1911）》（Actes Sud 与 Musée du quai Branly, 2023）、《视觉文化期刊》（2022）、以及《装箱世界》（Athénée Press, 2019）。阮的作品曾在多个国际展览中呈现，包括博罗斯艺术双年展（2021）、博尼尔斯美术馆（2021）、Joliette 艺术博物馆（2021）、MA*GA 美术馆（2021）、以及沙迦艺术基金会（2018）。

Jacqueline Hoàng Nguyễn is a research-based artist whose work explores photography, archives, and histories of resistance. She is the 2025–2026 guest researcher at Dogma Collection while completing her PhD in Art, Technology, and Design at Konstfack and the Royal Institute of Technology, Stockholm, where she is writing her dissertation *Perspectives from the Darkroom: Vietnamese Photography and Unprocessed Histories*. Her writing has appeared in *Ouvrir l'album du monde: Photographies (1842–1911)* (Actes Sud & Musée du quai Branly, 2023), *Journal of Visual Culture* (2022) and *Crating the World* (Athénée Press, 2019). Nguyễn's work has been exhibited internationally at Borås Art Biennial (2021), Bonniers Konsthall (2021), Musée d'art de Joliette (2021), MA*GA Museum (2021), and Sharjah Art Foundation (2018).

阿迪纳·梅博士，作家、策展人、教育者。他的研究涉及当代艺术与东南亚、东亚的视觉文化、艺术家的动态影像，以及“宇宙政治学”和“宇宙技术思想”相关的展览语境。他的策展项目曾在 KCCUK（伦敦）、Medrar for Contemporary Art（开罗）、Neuchâtel 当代艺术中心（瑞士）、以及 Post Territory Ujeongguk（首尔）等机构呈现。他曾共同编辑多本文集，包括《展出移动影像》、《重溯历史》和《扩展领域中的影视业》（均由 JRP Editions 出版，2015）。自2021年起，他共同主持由英国学术院支持的系列工作坊《在东南亚写作与出版艺术》。他是 *Afterall* 期刊的编辑、Afterall 研究中心研究员（伦敦艺术大学中央圣马丁），同时是瑞士日内瓦 HEAD 艺术与设计大学的客座讲师。

Adeena Mey, PhD, is a writer, curator and educator. His work explores contemporary art and visual cultures in East and Southeast Asia, artists' moving image, and exhibitionary contexts in relation to cosmopolitical and cosmotechnical thoughts. His curatorial projects have been presented at KCCUK (London), Medrar for Contemporary Art (Cairo), Centre d'Art Neuchâtel (Switzerland), and Post Territory Ujeongguk (Seoul), among others. He is the co-editor of several anthologies on artists' films, videos and exhibitions histories, including *Exhibiting the Moving Image, History Revisited*, and *Cinema in the Expanded Field* (both with JRP Editions, 2015). Since 2021, he has been co-convening the workshop series "Writing and Publishing Art in Southeast Asia" supported by the British Academy. He is an Editor of *Afterall* journal and a Research Fellow at the Afterall Research Centre, Central Saint Martins, University of the Arts London, and a visiting lecturer at HEAD-Geneva University of Art and Design in Switzerland.

与会者 Participants

阮明是一位往返于纽约与胡志明市之间的作家与策展人。她是胡志明市 Dogma 收藏机构的策展人（该机构专注于艺术与政治图像），并担任 e-flux 期刊的执行主编。她的著作《纪念公园》由 Art Metropole 与 Wendy's Subway 联合出版。

Minh Nguyen is a writer and curator based between New York City and Ho Chi Minh City. She is the curator of Dogma, a collection and gallery in HCMC focused on art and political graphics, and managing editor of e-flux journal. Her book *Memorial Park* is co-published by Art Metropole and Wendy's Subway.

索菲·休斯是艺术家、研究者与教育者。她自 2011 年在越南开展研究，探索越南艺术家的生活与实践，并在此基础上策划了艺术之旅，该项目于西贡与河内持续至 2019 年。她现居伦敦，个人创作包括叙事、诗歌、身体动作、摄影与影像。她是生态艺术团体“行走的树”联合创始人，该团体以工作坊的形式探索如何通过艺术重新思考生态关系。

Sophie Hughes is an artist, researcher and educator. She began a research project in Vietnam in 2011 exploring the lives and work of Vietnamese artists. This research became the foundation for an art tour that ran in Saigon and Hanoi until 2019. She currently lives and works in London. Her personal practice includes storytelling, poetry, movement, photography and film. She is also co-founder of the Walking Trees Collective, an ecological art collective that organises workshops where art provides a vehicle for rethinking ecological relationships.

黎德是建筑师、CO-NX 建筑事务所的负责人。他的工作涵盖建筑实践与理论研究。他参与过 Plakat 研究平台，并为 Hanoi Ad Hoc 提供顾问。他发起了“越南现代主义网格”项目，聚焦 20 世纪越南建筑的史学与批评。黎目前是 RMIT 大学实践研究研讨会博士候选人，Gian Giua 集体的创始成员之一，同时担任建筑师协会河内访问学校的联合主任。

Duc Le is an architect and director at CO-NX. His work engages with architecture in both practice and theory. He has contributed to the Plakat research platform and advised the Hanoi Ad Hoc initiative. He initiated *Grids of Vietnamese Modernism*, a project focused on the historiography and critique of 20th-century Vietnamese architecture. Duc is currently a PhD candidate in the Practice Research Symposium programme at RMIT University, a founding member of the Gian Giua collective, and a Co-Director at the Architectural Association Visiting School Hanoi.

阮垂杨是往返于河内与伦敦的艺术家与作家。她的跨学科实践涉及记忆、流离与被忽视的历史。通过实验性策略，她重塑知识生产，并围绕殖民遗产、边缘化与工业化展开批判性对话。近期展览包括新艺术交流 24（诺丁汉）、《抵达之谜》（伦敦皇家艺术学院）、《没有一个地方比得上家》（伦敦 Home 博物馆）、《空间之间》（TMLightning 画廊，伦敦，2023）。她目前是 Home 博物馆的驻地艺术家，参与“越南档案艺术家驻留：祖先知识图书馆”项目

Duong Thuy Nguyen is an artist and writer working between Hanoi and London. Her interdisciplinary practice engages with memory, displacement and overlooked histories. Through experimental strategies, she reshapes knowledge production and fosters critical dialogue around colonial legacies, marginalisation and industrialisation. Recent exhibitions include *New Art Exchange Open 24* (Nottingham), *Enigma of Arrival* (RCA, London), *No Place Like Home* (Museum of the Home, London), and *The Space Between* (TMLightning Gallery, London, 2023). She is currently artist-in-residence at the Museum of the Home as part of the Vietnamese Archives Artist Residency: Library of Ancestral Knowledge.

林恩·麦克里奇出生于格拉斯哥，先后在爱丁堡大学学习艺术史，并在爱丁堡艺术学院学习绘画与素描。学生时期，她曾参与约瑟夫·博伊斯在爱丁堡的著名讲座，并组织了备受争议的“参与性艺术事件”，其中包括艺术家安置小组与大卫·梅达拉。她移居伦敦后，成为海报电影集体与民主艺术家的创始成员之一。随后，她在伦敦大学学院完成了建筑学硕士学位。作为作家，她为众多艺术杂志撰稿，并曾担任《行为》杂志的编辑。她还曾是《金融时报》商业板块的记者，并定期为《金融时报》撰写当代艺术评论。她于1990年代末重返艺术创作。

Lynn MacRitchie was born in Glasgow. She studied art history at Edinburgh University and drawing and painting at Edinburgh College of Art. As a student, she attended Joseph Beuys' famous lectures in Edinburgh and organised the controversial *Participation Art Event* at Edinburgh College of Art, featuring the Artists Placement Group and David Medalla. After moving to London, she became a founding member of the Poster Film Collective and of Artists for Democracy. She later completed a postgraduate degree in architectural studies at University College London. As a writer, she contributed to many art magazines and edited *Performance Magazine*. She also worked as a business journalist for Financial Times Business Publishing and was a regular contributor on contemporary art for the *Financial Times* newspaper. She returned to art making in the late 1990s.

Wing Chan 是 Afterall 研究中心的编辑，同时兼职翻译。她的出版物包括《如何确定烟雾：自2000年起的 ruangrupa》（与阿里安娜·梅尔卡多、大卫·莫里斯合编；Afterall, 2025）与《岌岌可危的团结：民主艺术家1974–77年》（与大卫·莫里斯合编；Afterall, 2023）。

Wing Chan is an editor at Afterall Research Centre. She also moonlights as a translator. Her publications include *How to Pin Down Smoke: ruangrupa since 2000* (co-edited with Arianna Mercado and David Morris; Afterall, 2025) and *Precarious Solidarities: Artists for Democracy 1974–77* (co-edited with David Morris; Afterall, 2023).

大卫·莫里斯是 Afterall 的研究员与编辑。他的研究探讨艺术研究、教育与展览的路径，尤其关注实验性与集体实践。他与海伦娜·维拉尔塔共同领导伦敦艺术大学中央圣马丁的展览研究硕士项目，同时还是一名工会组织者。

David Morris, Research Fellow and Editor at Afterall. Morris work explores approaches to artistic research, education and exhibition, with a focus on experimental and collective practice. With Helena Vilalta, he leads a research master's programme in Exhibition Studies at Central Saint Martins, University of the Arts London, where he is also a trade union organiser.

An Viet 档案机构（AVA）不仅仅是由当代继承者照料的数据集合，而是一个对话与集体性的场所——一种想象“明日先祖”的方式。它是一项持续展开的探索，涉及档案、替代方案、记忆工作与社区历史。AVA 相信，档案不仅仅是资料的集合；它们本身即是意义、记忆与知识生产的形式。

An Việt Archives is not just a collection of materials to be cared for by today's dutiful descendants, but also a site for conversations and collectivity - a way to imagine tomorrow's ancestors. They are an ongoing exploration of archives, alternatives, memory work, and community history. They believe that an archive is not just a collection of materials; rather, these mediums are forms of meaning, memory and knowledge-making.

脚注 Footnotes

[1] MayDay Rooms 既是一个档案馆，也是一个为社会运动、实验性实践以及边缘文化及其历史提供资源空间与安全庇护的场所。而以特立尼达的马克思主义者与泛非主义者 CLR James 命名的 Dalston CLR James 图书馆——其遗产体现了反抗种族主义的隐秘历史——则向当地社区提供了大量多样化在线档案与资源。

[2] IC Visual Lab 是一家位于布里斯托尔的非营利视觉艺术机构，致力于视觉文化与社会参与实践的工作。该机构专注于探讨影像在当今世界的作用，尤其是摄影如何被用于建构塑造社会的叙事。位于胡志明市的 Dogma 收藏机构是一个私人收藏与展览空间，专注于档案与当代艺术。它包含三个相互关联的独立项目：收藏、研究与奖项。

[3] 参见布兰登·W·约瑟夫，《超越梦幻乐团：托尼·康拉德与凯奇之后的艺术：一部“小”历史》（纽约：Zone 出版社，2008）；德勒兹与瓜塔里，《卡夫卡：走向一种小文学》，达纳·波兰译（明尼阿波利斯：明尼苏达大学出版社，1986）。

[4] 阮越清，《死亡从未终结》（剑桥：哈佛大学出版社，2016），第 12 页。

[5] 在建筑界，河内人民大会堂被称为“断头台”，既指其笨重的外观，也暗含对权威的调侃式批评，暗示政治人物有时会被“砍掉”。该绰号的起源已不可考，但在建筑师之间经常被传颂。

[6] 1989 年，琼·韦克林受非政府组织（包括“救助儿童会”）委托，记录了香港与新加坡拘留中心的越南船民。“救助儿童会”于 1919 年在英国成立，致力于改善全球儿童的生活，这一使命与韦克林富有同情心的摄影工作密切契合。

[7] 参见阿里埃拉·阿祖莱，《摄影的公民契约》（纽约：Zone 出版社，2008）。

[8] 弗雷德·C·夏皮罗，“来自香港的信件”，《纽约客》，1992 年 6 月 29 日，第 74 页。

[9] 在接受难民后，英国政府试图在尽量减少中央政府参与的前提下为他们提供住房，这反映了保守党政府限制国家干预的政策立场。

[10] 参见安娜贝尔·威尔金斯，“英国越南难民：流离失所、家园与归属”，《难民史》，2020 年 2 月 3 日，refugeehistory.org/blog/2020/2/3/vietnamese-refugees-in-britain-displacement-home-and-belonging，访问日期：[2025 年 9 月 14 日]。

[11] 诗富，“无家可归的照片、孤儿图像和军事化的视觉亲属关系”，《泛亚摄影评论》第 9 卷第 1 期（2018），https://doi.org/10.1215/215820251_9-1-108。

[1] MayDay Rooms serves as an archive, resource space, and safe haven for social movements, experimental practices, and marginal cultures and their histories while the Dalston CLR James Library—named after the Trinidadian Marxist and Pan-Africanist whose legacy embodies a hidden history of resistance to racism—offers access to a vast and varied range of online archives and resources relevant to its local community.

[2] IC Visual Lab is a non-profit visual arts organisation based in Bristol, working between visual culture and socially engaged practice. We are dedicated to exploring the role of images in today's world, particularly how photography is used to construct narratives that shape society. Located in Ho Chi Minh City, Dogma Collection is a private collection and exhibition space dedicated to archival and contemporary art. It comprises three separate but connected programs: Collection, Research, and Prize.

[3] See Branden W. Joseph, *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage: A "Minor" History*, New York: Zone Books, 2008; Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan, Minneapolis: University of Minnesota Press, 1986.

[4] Viet Thanh Nguyen, *Nothing Ever Dies* (Cambridge: Harvard University Press, 2016), 12.

[5] Within the architectural community, the Hanoi Headquarters for the People's Assembly is nicknamed "the Guillotine," referencing both its bulky appearance and a tongue-in-cheek critique of authority, hinting at how politicians sometimes "get axed." The origin of the nickname remains unknown, but it is a story frequently shared among architects.

[6] In 1989, Joan Wakelin documented Vietnamese boat people in detention centers in Hong Kong and Singapore while on assignment for NGOs, including *Save the Children*. Established in the UK in 1919, *Save the Children* is dedicated to improving the lives of children around the world, a mission closely aligned with Wakelin's compassionate photographic work.

[7] See Ariella Azoulay, *The Civil Contract of Photography* (New York: Zone Books, 2008).

[8] Fred C. Shapiro, "Letter from Hong Kong," *The New Yorker*, June 29, 1992, p. 74.

[9] Having accepted the refugees, the British government sought to house them with minimal central involvement, reflecting the Conservative government's commitment to limiting state intervention.

[10] See Wilkins, Annabelle. "Vietnamese Refugees in Britain: Displacement, Home and Belonging." *Refugee History*, 3 Feb. 2020, refugeehistory.org/blog/2020/2/3/vietnamese-refugees-in-britain-displacement-home-and-belonging. Accessed [September 14, 2025].

[11] Thy Phu, "Photos Unhomed, Orphan Images, and Militarized Visual Kinship," *Trans-Asia Photography Review* 9, no. 1 (2018), https://doi.org/10.1215/215820251_9-1-108